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January 14, 2015

Chairman Tom Wheeler  
Commissioner Mignon Clyburn  
Commissioner Jessica Rosenworcel  
Commissioner Ajit Pai  
Commissioner Michael O'Rielly  
c/o Marlene H. Dortch, Secretary  
Federal Communications Commission  
445 12th Street, S.W.  
Washington, D.C. 20554

Re: Comments in ET Docket No. 14-165 and GN Docket Nos. 12-268 and 14-166 Via  
Electronic Filing

Dear Chairman Wheeler, Commissioner Clyburn, Commissioner Rosenworcel,  
Commissioner Pai, Commissioner O'Rielly and Ms. Dortch,

On behalf of Dad's Garage Theatre Company, located in Atlanta, Georgia, that provides approximately 300 performances a year to over thirty thousand audience members and education programs to four hundred students, I write with concern about protection for our wireless microphones and backstage communications devices. Dad's Garage engages, cultivates and inspires artists and audiences alike by producing innovative, scripted and improvised works that are recognized locally, nationally and internationally for being undeniably awesome.

I understand the Commission has ruled that performing arts entities that regularly use 50 or more wireless devices will be eligible to apply for a Part 74 license. I've also learned that the FCC is seeking Comment on a proposed rule that would prevent performing arts entities using fewer than 50 wireless devices from participating in the database. This would leave my organization without any interference protection mechanism from the many TV Band Devices that may soon flood the market. Frequency coordination with other known wireless microphone users has become common practice, but there is no way to coordinate with TVBD's if you don't know about them.

Thousands of performances are held by professional performing arts organizations each year and the use of wireless microphones is both essential to producing high-quality performances and also mitigates against significant public safety concerns. Professional wireless capability, with successful interference protection, is essential to our sector.

We use wireless microphones and two way radio. Depending on the performance, we use two to six microphones per show. We use microphones monthly and they operate in the

low UHF and high UHF channels and bands. We own these microphones that have a 1 MHz band in the 500 and 600 frequency. All of our microphones are analog and we had no choice but to just stop using microphones in the 700 MHz band when that became unavailable. We were not able to replace devices then and replacing all of our devices would cost around \$15,000.

For a smoother transition, we could be reimbursed for all new equipment. We also would love to see policy or legislation to reserve frequencies for all performing arts organizations (not just the small percentage that use 50 or more wireless devices) with enough room to accommodate growth, and official cooperation with manufacturers of wireless microphones and other devices to integrate these changes at the source with FCC and equipment manufacturers. We need to know what changes will happen moving forward so we don't keep investing in new equipment. While the expected life of this kind of equipment is only seven years, we've been using ours for more than double that time because they still work and to save funds.

I appreciate that the Commission has sought Public Comment on these very important issues. Professional performing arts organizations should all have some sort of interference protection. While some entities will be protected by access to the geo-location database, many professional performing arts organizations will not under this plan. Further, I would request that the Commission consider the burden already borne by the performing arts community in vacating the 700 MHz band. I am concerned about the cost of replacing my theatre's sound equipment.

Performing arts organizations provide demonstrable service to the public in improving quality of life; preserving our cultural heritage; and in providing education, enlightenment, entertainment. They also contribute to local economies in every community across this country. I respectfully request that the Commission maintain access to interference protection and establish a mechanism to reimburse performing arts organizations for the cost of new equipment.

Sincerely,

A handwritten signature in black ink, appearing to read 'Lara Smith', with a long horizontal stroke extending to the right.

Lara Smith  
Managing Director